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vice versa, the result is even more disagreeable. You cannot see the picture for the frame. The rule must be to secure a pleasing, but not a flat harmony, a sufficient, but not a striking contrast."

"The same holds with regard to the enrichments of a frame?"

"Yes. The festoons and bouquets and knots, carved and gilt on our white frames, would be out of place with oak, or mahogany, or rose-wood. Various enriched mouldings, gilt, or silvered, or bronzed to harmonize with the tone of the wood, or conventional foliage, or other ornaments not in very high relief, and stained to the color of the wood, are used instead."

"I notice some pictures, mostly photogravures and Braun's photographs of old masters, framed in flat wood, with a simple moulding at the edge, but no mat?"

"That is an innovation of ours which has been quickly taken up by others. You see that it is on directly the opposite principle to that on which the decorated frames which you first spoke of are made. Those are made so as to require a second frame; these to do away with the mat, which is practically a second frame—a wheel within a wheel."

"They look very well?"

"So we think. So does everything that fully answers its purpose, and no more. But there are degrees even in so simple a thing as this. This portrait of Dante is for a library. It is to hang near the eye, and where it will be often looked at. The oak frame, while of only ordinary width, is ornamented with very handsome conventional bronze mouldings, which may serve to amuse the eye at times, without giving rise to speculation as to their meaning or as to why they were put there. But this large group of dogs' heads, by De Penne, is for a hall, where it will be looked at only in passing. Consequently, we have given it an oak frame a foot wide, and quite plain; a frame which makes a broad dividing space between the picture and whatever may hang next it on the wall, and which, yet, need not hold the eye to itself for a moment."

"Are the frames on these etchings of Whistler's made according to his directions, or have they been made in accordance with your own ideas?"

"They are the original frames in which the etchings were first shown in London, and were made for Whistler himself; but I think they fully agree with my ideas, as you are pleased to call them. They are, indeed, perfectly fitted to frame Whistler's etchings, in which no line is ever thrown away. As you see, they are composed of small, square mouldings, with a few straight lines incised in them to emphasize the direction merely, and give an appearance of strength without bulk. We have ventured to gild the incised lines in a few of them; but even that, I hardly think, an improvement."

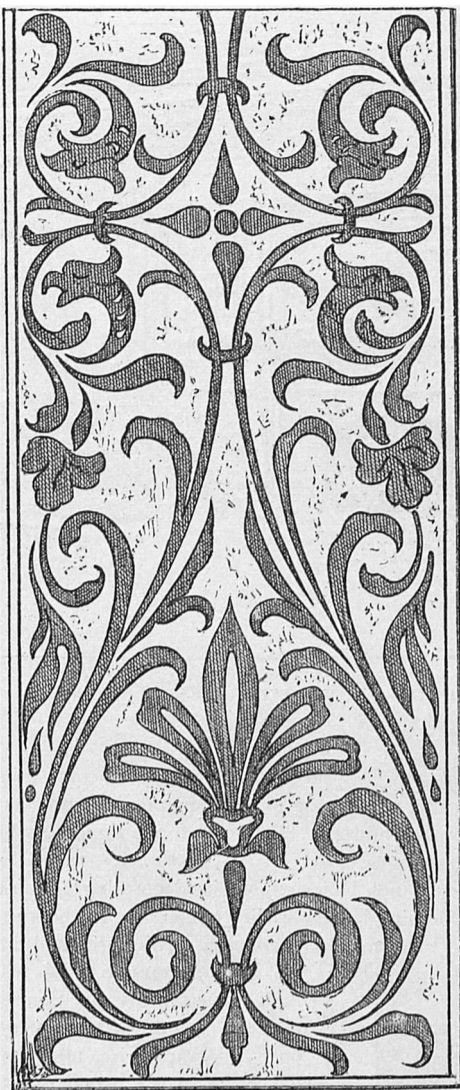
"But Whistler uses both mat and mount?"

"And sacrifices the margin. He thinks the prices paid for margins, in buying old etchings, ridiculous, and does not wish that any of his should one day be sought after because of well-preserved margins; so he cuts them all off, saving only the remark. And then, you know, something of the kind has to be added in the way of a mat to take their place."

A NEW DECORATIVE PICTURE BY LA FARGE.

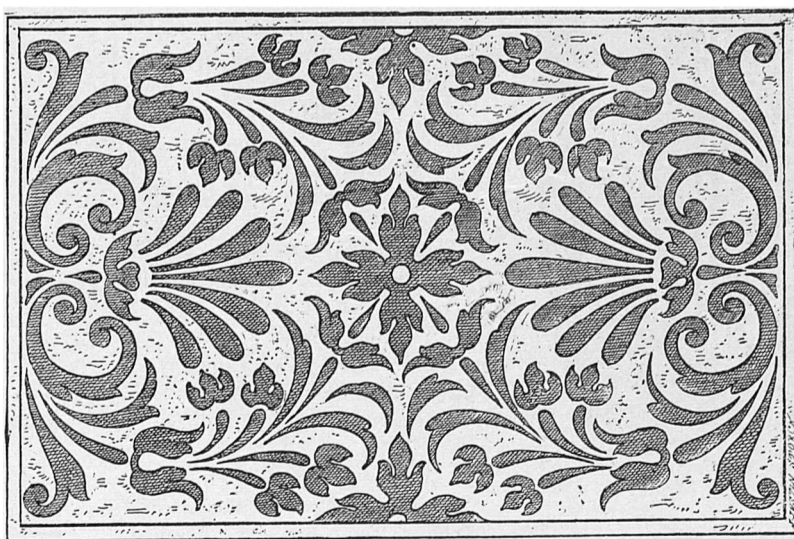
"WHY don't people allow me to paint pictures? I can paint," said Mr. John La Farge naively, after the completion of the picture for Mr. Whitelaw Reid's Music-Room. "No one can realize what a delight it has been to me to paint this picture. It has been all the more a delight that Mr. Reid wisely did not come to see the picture until it was done. Of course a painter is willing to hear all suggestions, and get what ideas he can gather of the wishes of the man who is to possess his work. But after the painter has begun it, nothing the owner can do or say will make it better. On the other hand, he can hamper and confuse and muddle the picture by proffering suggestions to the artist, who may be even more than willing to use them. If Mr. Reid has a good picture, as you say, he has in great measure contributed to it by leaving me to work in the freedom and pleasure with which I painted it." Mr. La Farge's words are

pregnant with good sense. If rich men want good things, let them choose their artist wisely, and leave him alone to justify their choice. The "Villard House," as the magnificent mansion built by Mr. Henry Villard is currently called, has been fully described in *The Art Amateur* as one of the notable houses of this city. At



STENCIL DESIGN FOR PANEL DECORATION.

that time a crisis in the financial affairs of the owner left it just at the point of completion. It has since become the residence of Whitelaw Reid, editor of *The Tribune*, and the work dropped has been resumed in the same spirit in which it had been previously carried on. There have been some changes. The luxurious boudoir and mediæval guest chamber have been made one with



STENCIL DESIGN FOR PANEL DECORATION.

the already spacious library, and a more noble room devoted to the service of the student and man-of-letters is not to be found in this city.

The Music-Room had never been finished. This was a lofty, oblong apartment at the lower end of the hall, opening into the dining-room through doors of old

oak, made beautiful by a Venetian design traced in bronze nails of varying sizes, and giving the impression of a lustrous sheen playing over the surface. The reverse of these doors was white and gold, which is the prevailing note. The room is arched, with a small overhanging gallery for the musicians, and lighted by day by small upper windows on one side, filled in with light amber-toned glass. The walls are panelled high with wood in which flowers and symbols of music are carved in relief. This is all in white picked out with gold, and the ceiling is overlaid with gold.

The angle between the ceiling and end walls above the doors and gallery affords two semicircular spaces, which give room for decorative paintings the full width of the apartment. The space is of noble proportions, and offers fine opportunities for such important decoration as is found in those Italian palaces on which the house is modelled. The commission for these two paintings was given to Mr. La Farge, and one of the hemicycles is now finished. This is not done on the wall, as the Italian would have done it. The New World is on the march, and there is always a possible first of May and moving day. The painting is therefore on canvas on a semicircular stretcher, and can readily be removed in case of need.

The theme is Music. But the thought to characterize it thus is an afterthought. The first impression is a wonderful sense of joyousness; the heart is uplifted, and the world seems still young.

The picture shows a landscape, classic and idyllic, crags backed against leafy groves, streams tumbling over rocks, and a grassy level with sunshine filtering through the leafy boughs of an oak-tree. In its shadow sits a maiden playing on the violoncello. By her side is a kneeling figure holding a book. A little apart is another kneeling maiden holding a book, and singing. Still further on a figure, half-reclining, carries the composition back to the rocks and water. On the other side there is but one figure. She is wrapped from head to foot in saffron-hued drapery, and lies at full length. The folds of the drapery cover but do not hide the long lines of the figure, beautiful in its calm repose. The face rests on one hand. All the figures are of noble types, and the one kneeling by the side of the player is specially charming in its naturalness and grace.

There does not seem to be any prearranged color scheme. Here is a note of blue, there one of red, mingling in unison with the luminous green and gold of a summer afternoon. These notes of color are in the draperies, which have nothing of the conventionalities of nymphs' attire, but disclose the chaste disorder of woodland maids. The feeling that the artist has painted with spontaneity and delight gives a peculiar charm to the work. The companion picture, typifying the Dance, is, as yet, only barely suggested. It will represent a group of women dancing, and will also include a number of figures at rest.

M. G. HUMPHREYS.

LESSONS IN TAPESTRY PAINTING.

III.

A BEGINNER should work from a well-colored copy. An expert can frequently manage with a tracing only. Work done in the manner I have described is very quickly executed, which is desirable, if painting a set of chairs or curtain border and valance, for instance. To those who have had no previous experience in tapestry painting I would strongly recommend commencing with foliage or flowers. It is comparatively easy, and therefore encouraging. It also gives the opportunity of becoming used to the working of the colors and the method of laying them on, or, rather, of scrubbing them in.

Having done this, and being imbued with the spirit of the work, let us proceed to something more ambitious and interesting—namely, a figured subject. This must be selected with a due regard to the fitness of things.

Some of the Christmas cards of Prang and Marcus Ward, enlarged, made charming models. I once saw one of them painted on tapestry by Coleman, from one of his own holiday card designs. The picture, which was mount-

ed as a screen, was a masterpiece in its way, and showed wonderful skill in the manipulation of the dyes. The canvas itself was made to do duty for the marble palisade and flooring; it was merely delicately veined and shaded where necessary.

For soft drapery the same kind of method as that employed for leaves may be used, but to delineate silk or very marked folds, each tint must be applied separately and allowed to dry before the next painting. For a rich and very strong effect in the folds of a dress or curtain, mix together all the darkest tints you possess of red, blue and yellow quite pure, allowing the cold or warm tint to predominate according to the color to be shaded. If the light parts are cool in color, the shadows should be warm, and vice versa, as in any kind of painting. For gold ornaments use golden yellow shaded with raw Sienna and raw umber. Reds are rather difficult to obtain sufficiently rich. Vermilion is of great use, judiciously blended with the pink madders; flesh-

The beginner may be alarmed at first by the tendency of the canvas to draw and shrink when thoroughly wet, so that it cockles in places; but this is of no consequence, as all will come right when the whole surface has been gone over. Never, on any account, wet the canvas *before* stretching it. If you want to cover a large space with a broad tint—a sky, for instance—lay the frame flat down on a table, and with a large round brush continually dipped in the color scrub away until the canvas is literally soaked, and leave it to dry in this position.

To make a good sky color mix cobalt with a great deal of medium and a little emerald green. This gives the delicate greenish hue so charming in a cerulean sky. Cobalt alone is too blue, and therefore looks crude.

To cover any large surface, whether sky or drapery, I find it best to lay the frame on a table, because when using a great deal of color with a large brush it is apt to run beyond the limits intended, if the canvas be in an

floating scarf use golden yellow, burnt Sienna and raw umber, with a little Cassel earth for the darkest touches; begin by modelling the folds with the dark colors, and when they are dry put a wash of golden yellow diluted over the whole of the scarf. Shade the faces and bodies by using flesh tint only at first; then when this is dry neutralize the flesh color where too warm by painting over it blue and yellow mixed. For very delicate flesh painting this method answers even better than that already given. A touch of pink madder will be needed for the rosy bloom on the cheeks. For the golden hair use raw Sienna shaded with raw umber. Put in a very pale blue sky for background, fading away to nothing at the edges; the white cloud on the left shade with a delicate gray composed of cobalt, raw umber and the merest touch of pink madder. Shade the darker clouds with the same colors mixed to a darker tint. If the edges of the tambourine and the drums are painted a deep red, it will improve the scheme of color; but they



DECORATIVE DESIGN AFTER BOUCHER.

(FOR DIRECTIONS FOR TREATMENT FOR TAPESTRY AND CHINA PAINTING, SEE THIS PAGE.)

color used strong enough makes a delicious salmon pink. Marble or stone is not at all difficult to represent, and is very quickly done. After faithfully copying a few good models in stone-work you can almost do without one at all. The canvas as a ground lends itself very readily to this kind of practice.

The foliage of trees must be kept crisp by allowing the washes to dry separately; but for the bark a better effect is obtainable by shading it while wet and touching up the darkest parts afterward.

The canvas should be made to do duty always for the highest lights, and they must be carefully left. Remember that once lost, it is impossible to regain them. All you can do is to heighten them again by strengthening all the surrounding tones, but by so doing you alter the entire scheme of color. If you wish to represent anything really white, you must, of course, paint on the whitest canvas; but for the majority of subjects the *écru* shades of more or less intensity are preferable.

upright position on the easel. It is well to block in the whole picture before attempting to finish up in detail; otherwise it is impossible to judge the tones at their true value.

The charming little group of cherub musicians given herewith does not present any serious difficulties for a first attempt at figures. Having enlarged the design to the required size, prick and pounce it on to the canvas according to the directions given in the October number of the magazine. If the dotted outline thus obtained is not everywhere well defined, go over it delicately with a finely-pointed piece of chalk. Now take a very fine brush and outline the figures and features with brown red, looking well to the copy so as to keep the drawing accurate. I may mention here that it is not desirable in all cases to outline figures, but in the subject under consideration a conventional outline is absolutely necessary to define it properly. The hair can be indicated with raw umber; also the musical instruments. For the

must be kept quiet in tone, in order that they may not attract the eye too much. EMMA HAYWOOD.

A CHURCH window recently completed by the Tiffany Glass Co. has for its subject the Annunciation. The scene is in a small room with coffered ceiling and two round arched openings at the rear. The window being in two lights, one of these openings comes on either side of the central mullion; and as the figures of the Virgin and the angelic messenger are also separated by this mullion, the division of the window is properly recognized in the composition. The glass used throughout is American opalescent of very rich hues, blue, green, and rosy purple predominating. The Gothic arches above this picture are filled with decorative rosette designs in darker colors, and the lower portion of the window is filled with panelling, also in darker tones than those which are employed for the centre.